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WM. McDOWELL, EDITOR

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STYLE BOOK MAILED ON APPLICATION.

Fashion Chat
By Comtesse Chiffon

The skirts still continue to fit perfectly smooth around the hips, and it is often the case that skirts of rough, shaggy materials have a yoke of silk, adorned with embroidery or braiding. Of course, in this case the garniture of the corsage matches the yoke. The newest decoration of the conservative tailor-made consists of silk embroidery in cashmere coloring and design done on the material, and which affords a welcome relief from the straps and stitching we have been accustomed to.

Long-haired stuffs like camel's hair are trimmed with straps and folds of plain cloth, and it is often the case that all the seams are defined or outlined with narrow gold soutache, not wider than coarse thread. This soutache continues to be one of the principal factors in garnitures, as well as the very small gold buttons that are often put on skirts and jackets in rows of three to five, either above or next to each other. It seems as if the larger buttons have lost their attraction, and have been replaced by the tiny ones.

Another mode of trimming consists in outlining the appliqué garniture on both skirts and waists with fine gold cord.

Doucet has just completed a street costume of cornflower-blue camel's hair, trimmed with gold galoon three inches in width, which is banded with narrow cornflower-blue velvet ribbon, placed close enough to allow just a glint of the gold to be seen.

A new model by Paquin is of black sable cloth, trimmed with black velours miroir, embroidered in cashmere pattern with colored silks, which is used on the cuffs, pockets and on the upper part of the skirt, the embroidery extending in scrolls on either side of the front gore. One of his specialties is the girdle with a bow and several ends in back, each end weighted with an ornamental slide.

The vogue of buttons is really unprecedented. All the new French coats have buttons as a trimming. Various sizes, from the real small molds in cut steel, gold, silver, coral centers with rhinestones and steel, and turquoise, emerald and other gems set in true jeweled style, up to the broad and richly-carved effects, inlaid and faceted pompadour, hand-painted buttons, gun metals and gold bands, blue enamel and golden eagles. All of these are characteristic and suited to the many and varied garments upon which they are to be used. This prolific use of buttons on coats, jackets, boleros, redingotes, etc., show that they are regarded by the highest authorities as indispensable to woman's attire.

Ribbons like the silks are notable for their soft finish, and none are selling better than the pliable wide satin ribbons brought out in a charming range of colors, three tones of one hue often blending together in millinery. Reseda green shades are greatly in favor. Other novelties are the spotted ribbon, any soft color spotted with black, or colored ribbon spotted with a darker shade. For sashes there are some handsome satin ones in neutral tints with a raised velvet floral design upon them, as well as broad satin ribbons, with white satin soutache appliqués at the edges.

Tinsel embroidery is the great feature in ribbons, silks, laces, and trimmings of every kind, and tinseled ribbon in gold or silver is to be had in various widths. Some of the gold ones are edged with black, which gives an admirable finish. Other ribbons have tinsel spots, or a gold coral pattern running all over, and for ties the different soft ribbons are employed, finished off at the end with a few tucks; these look very well in crêpe de Chine, soft plain satins, or the soft satins in all colors with a black check upon them. There are, of course, a great many panne ribbons, and a new idea is to have panne squares in delicate chiné patterns, which are to be used for millinery purposes or for revers to the costumes, and there are chiné ribbons of every description.

Lace will still be greatly in favor, especially the narrow insertions and edgings for trimmings. In guipures the newest shade is the leather tone; this is a very deep écru hue, and will be seen to the greatest advantage on the new greens, and browns.

Imitation Honiton, French and Irish laces, and raised lace appliqué, as well as the Renaissance designs, all afford beautiful examples. Under the head of guipures there is a sort of Madeira work embroidery carried out in lace, which will make most effective trimmings. But for evening and very dressy occasions nothing can be more lovely than the laces embroidered with gold tinsel, and many of the new designs are specially adaptable to appliqué work and to be embroidered in colored silks.

In nearly all the trimmings velvet or chenille finds its way somewhere. Velvet appliqué is outlined with guipure or cloth, or little velvet ribbons worked with lace, and the cloth appliqués of different colors are outlined with gold tinsel. For evening wear the appliqués and motifs are richly encrusted with sequins, some have raised velvet work veiled with tinseled net.

The evening and opera wraps which are shown are in nearly every case of velvet or floral panne.

This is easily accounted for by the fact that never does velvet reign so supreme as when elaborated by rare laces and delicate chiffons. And all the new wraps are heavily trimmed.

Many of the larger opera coats and wraps are simply covered with passementeries or sprays of black satin leaves and flowers. These, together with flounces and jabots of fine Renaissance or Cluny, give the appearance of luxurious elegance so much desired.

A light skirt is much more becoming than a dark one to wear with the light waist, while for the black skirts there are the prettiest waists imaginable made of black lace, with some white in the finish, and waists of black silk or mousseline, which has a softer finish. The mousseline may be tucked between lines of white lace insertion, or laid in small box plaits, with five at the back and a group of fine tucks filling in the spaces between back and front alike. This idea carried out in French black taffeta is very pretty, with a narrow yoke of fine tucks edged around with a two-inch band of the taffeta cut in inverted scallops on the upper edge and stitched around on both edges with three rows of white silk, the space between being filled in with white silk polka dots embroidered by hand. The most attractive feature of this bodice for a stout woman is that the box plaits extend up over this yoke to the shoulders, giving a long line, the silk between being cut away where the yoke begins.

A band of gold cloth embroidered with white silk is sometimes used on the black silk bodices. It edges the fronts over a vest of lace and is carried around the neck just below the collar band.

Worth has evolved quite a novel idea in evening toilettes, in the shape of trains of a different color than the skirt. They are principally displayed in the painted gauze dresses, when the toilette, of perhaps white gauze or mousseline encrusted with jeweled lace, will have a full gathered train of rose embroidered mousseline, giving the effect of a broad écharpe. The décolleté corsage, of painted or handsomely brocaded silk, represented a single piece of material wrapped round the figure, yet fitting to perfection.

ERNEST RAUDNITZ.

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REPRESENTATIVE GOWNS FROM PARIS EXPOSITION.

(Described on page 7.)

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REPRESENTATIVE GOWNS FROM PARIS EXPOSITION.

(Described on page 7.)

III. THE ORIENT.

An Oriental house is indeed a house of mysteries, with dreams of voluptuous opulence and joys without end.

There we see pavilions hidden in groups of rose and myrtle bushes, and from the windows come the sounds of music and dancing.

Let us go further. It is not an easy task to enter. And yet nowhere else except in her own home can we observe this enigma, the woman of the Orient, her surroundings and her pleasures. In the streets, at the meeting places of the elegant world, in the shops, on the promenade, we see only the silhouettes enveloped in the ample folds of the national garment, the férédgé. Young girls sometimes appear in fashionable European modes, in ball gowns, or clothed in velvet, embroidered like an archiepiscopal chasuble.

They are so happy and gay, these future little women, that we regard with irresistible envy their jolly mirth and recognize that they are the rosebuds presented in this large bouquet.

Let us take a look around the Turkish mansion. It is usually double—on the one side the selamlik, reserved for the master; on the other side the haremlik, where the women live. A long corridor connects them, and a narrow door—the door of felicity—gives access from one to the other. No profane man dares cross the threshold, guarded, in the houses of pashas and *grand seigneurs*, by a redoubtable eunuch, and in more humble houses by an old female servant. This guardian is an abominable duenna who, even alone, would be sufficient to watch over the garden of the Hesperides. Nevertheless, she will listen, as in every country, to the language of gold.

We pass in; nobody will say anything to us. We perhaps present ourselves as a pianist or a Parisian seamstress. These persons have free access to the haremlik and represent the entire life of the Oriental, which centers on the two points: music and dress.

The two wings, or parts of the house, resemble each other exactly on the outside, but not so in the interior. The selamlik is extremely simple, the haremlik is sumptuous. Save the luxury of ceilings and carpets, everything is conspicuously absent in the wealthy Turk's house. No furniture at all, except large divans; no bric-a-brac, no ornaments, no pictures nor paintings; only verses of the Koran framed and hung on the wall.

The haremlik is totally different. Save at Constantinople, where the interiors are ugly and commonplace. it is usually furnished with a curious and magnificent art. At Damascus, Cairo, Smyrna, the furnishing is of a sumptuous splendor. The rich carpets of Persia and India, the divans of a flaming gold color, velvet cushions with innumerable rich embroideries, costly tables, crystal of priceless value, *bibelots* that are seen in no other country, tabourets and tablets inlaid with gold, lanterns and lamps so beautiful that they might have come from Aladdin's palace.

But there is no taste displayed in the arrangement of these riches and the most stupid anachronisms interrupt the harmony. In the midst of this wealth we see a bunch of artificial flowers under a glass globe, kerosene lamps and similar incongruities.

No mantelpieces anywhere, but every room contains a *mangal*, the favorite musical instrument of the Turks. The center of the rooms always is cleared for the pleasures of the dance.

It is customary to demand that marriage shall not be polygamous, but this promise is rarely kept longer than a few days, and very soon the young wife is joined by companions, generally enemies. The wives of the head of the house—they are never less than four—pass their time in cordially detesting each other, and interrupt their quarrels and battles just long enough to sing and dance, drink sorbets, eat rose compotes, dress, tint their finger nails with henna and chew a kind of mastic that reddens the gums—these being the sole occupations of their lives.

Depressing circumstances, indeed, rule under the crescent, beneath the sunny skies, and among the voluptuous gardens.

The woman of the Orient has nothing to do but walk among the shops and spend her time in idle conversations at the baths and at the doors of the mosques. Her ignorance is absolute. The care of her house does not worry her. It is in the charge of a multitude of servants; there are some to sweep and some to dust, some for one thing and some for another, and each child has his own special nurse. Indeed, there are even servants to dress the dolls.

And yet, at the same time this stupid life, demoralizing in itself, does not corrupt the Oriental woman. She is faithful to her marital vows. It is true that repudiation and separation are frequent, but this is not of her provocation. She knows full well the chastisement entailed for misconduct, and the fear engendered by this knowledge preserves her virtue. If she succumbs to temptation, she is put into a bag filled with snakes, the seam sewed up, and thrown into the sea.

The Oriental woman, who knows no other pleasures save dress, lacks taste, especially when she attempts European styles. But she is superb in her own rich national costume; under the veil that envelopes her with its ample folds, her eyes gleam with a sovereign beauty, her look is of irresistible seduction, her movements have an incomparable grace.

Gowned in European fashion she presents a most ugly and ludicrous aspect. Her dress is not alone ill-fitting, but a great deal too short, so short, in fact, that many a pun has been made at her expense. Her shoes are not alone ill-fitting, but altogether too large. Her hair, perfectly straight and flat, is arranged without regard to effect and in the ugliest possible manner. She thus presents a parody on European styles.

CLOTH GOWNS.

(Described on this page.)

DESCRIPTION OF GOWNS AND WRAPS FROM PARIS EXPOSITION.

(Illustrated on pages 4 and 5.)

Fig. 257.—Ernest Raudnitz, 23, rue Louis le Grand. Evening wrap of broché silk,trimmed at the shoulders with a drapery of pale blue mousseline and lace, edged with a flower fringe. Similar garniture at the hem. Pattern, $1.50; cut to measure, $2.00.

Fig 258.—Perdoux, Bourdereau, Véron et Cie, 40, rue Notre Dame des Victoires. Evening wrap of velvet, embroidered with gold and silver and fine beads, and trimmed with mousseline de soie. Collar and revers of chinchilla. Pattern, $1.50; cut to measure, $2.00.

Fig. 259.—Félix, 15, faubourg St. Honoré. Empire gown of pale green satin covered with net incrusted with motifs of point de Venise. Garniture of lace studded with jewels. Pattern, $1.50; cut to measure, $2.00.

Fig. 260.—Félix, 15, faubourg St. Honoré. Evening gown of rose pink faille and mousseline de soie draped with Chantilly lace. Trimming of mousseline at the hem. Pattern, $1.50; cut to measure, $2.00.

Fig. 261.—G. Doeuillet et Cie, 18, place Vendôme. Opera wrap of black lace over white silk, embroidered with chenille and steel spangles. Front edges trimmed with draped mousseline. Pattern, $1.50; cut to measure, $2.00.

CLOTH GOWNS.

(Illustrated on this page.)

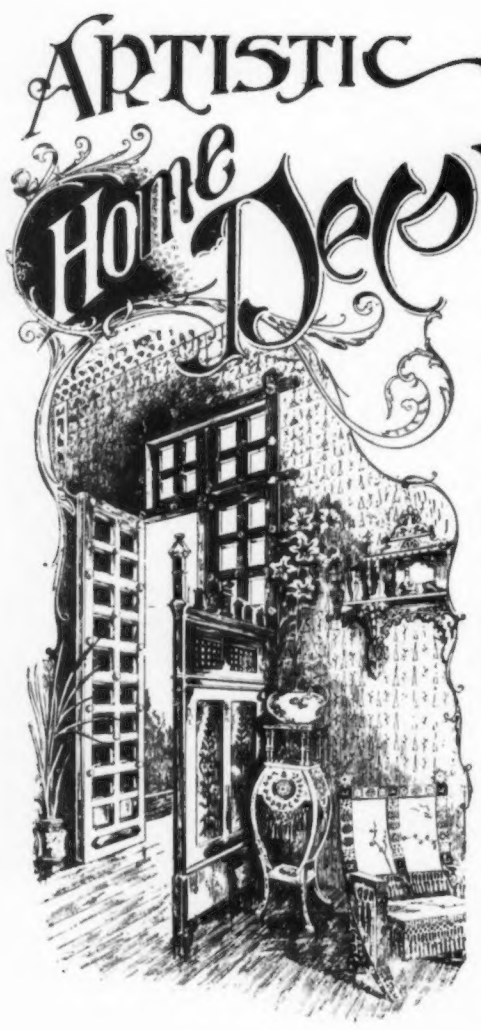
Fig. 262.—Gown of reseda green Henrietta cloth. Blouse of cream brocade. Bolero has revers of cream peau de soie trimmed with narrow velvet ribbon. Edges are bordered with black silk passementerie. Skirt with flounce headed with folds of the goods. Pattern, bolero, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

Fig. 263.—Gown of French blue satin cloth. Corsage slashed at each side of the front over panels of crimson silk, and trimmed with gold and black braid. Sleeves of cloth and silk. Skirt with fan-plaited panels at each seam, is trimmed with braid. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

Fig. 264.—Skirt of satin cloth with tucked front trimmed with braid and passementerie ornaments. Pattern, 50 cents; cut to measure, 50 cents extra.

Fig. 265.—Costume of black satin cloth. The tucked corsage opens over vest of contrasting material and has a pointed yoke of ecru lace. Tucked skirt with narrow front panel of contrasting material. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

Artistic Home Decorations



It is generally admitted that decorators are true artists. They evolve such exquisite things, but very often their work lacks grace. It is classic, correct, often rich, but only too often cold. Frequently, however, personal artistic tastes can be executed with the aid of a fairly competent man with correspondingly satisfactory results. Then everything is properly and solidly made. The draperies are disposed according to the rules of art and the many pretty ideas that spring from an artistic mind are executed with care and exactness.

In the smoking room of a friend's house we recently saw two very original designs from plans by one of the foremost decorators of the profession.

The first was a divan, very low and very broad, draped with a beautiful Boukhara rug, one of those soft, velvety rugs with deep, rich colors representing an enormous value and having, at the same time, a marvelous decorative effect. Against the wall were placed two long, narrow mirrors separated with a panel of pale blue satin embroidered in an Oriental pattern with gold, one of those beautiful pieces that were admired by the throngs at the Paris Exposition.

Toward the outside of the mirrors and draping these were handsome, soft silk curtains in delicate faded tones combining blue, nile-green and white. They were caught up with rich folds at the upper outside corners.

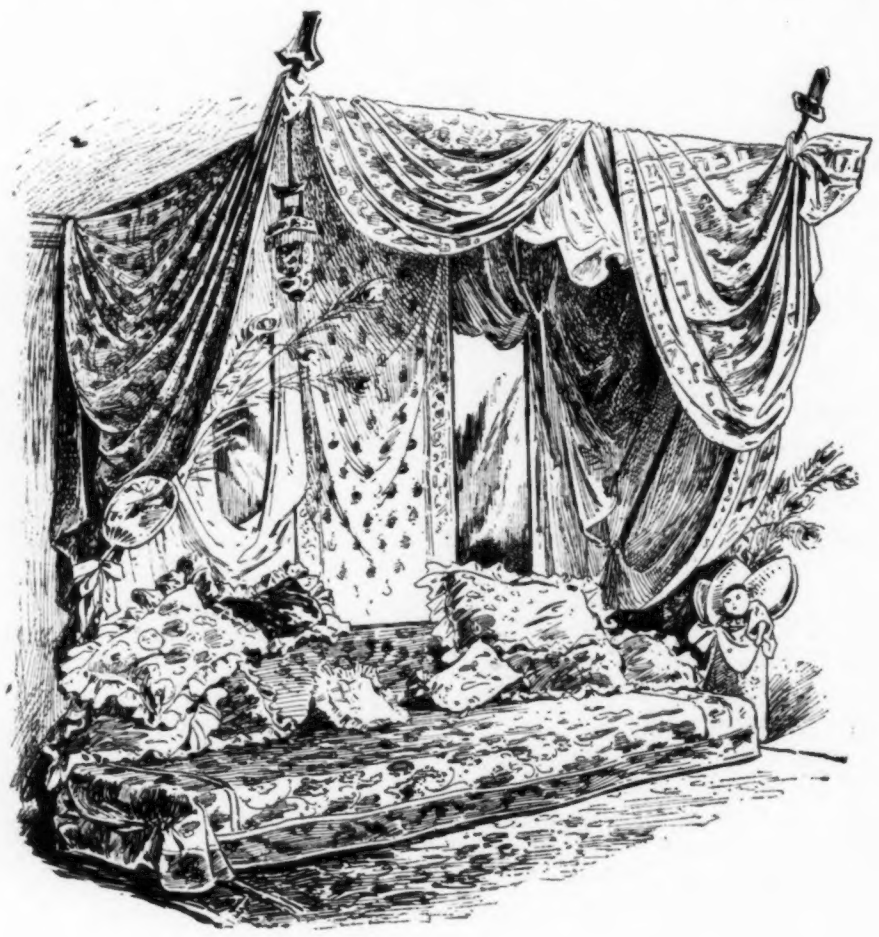
The canopy was of Persian embroidery in exquisitely soft colors on white etamine lined with white. At one side was a fan attached to a bunch of peacock feathers with a ribbon, and stuck into the folds. At the opposite side was a Japanese doll in the center of an artistic arrangement of peacock feathers and fans, the whole placed in a white porcelain jardiniere. Japanese sabres and ancient arms were thrust through the center of the drapery at each angle of the canopy. On the divan were placed numerous pillows and cushions, small and large, as supports for head and elbows, all soft and downy and inviting the sweetest dreams and reveries.

These pillows are part of the entire coquettish arrangement, and it would not be complete without them. They may be of an infinite variety and may be made of all kinds of materials and embroideries. It is customary to-day to present a cushion or a cushion cover just as often as a bunch of flowers.

Each part of the room, or each room in the house, has its special cushions. They are found piled up in dressing-rooms and in reception rooms.

The covers, of course, vary, but the most elegant are of white mousseline or batiste embroidered *au plumetis* or ornamented with insertions and incrustations of Venise or rare old guipure. Of delicately tinted and embroidered mousseline placed over satin they are particularly elegant.

For traveling, oblong cushions covered with white batiste, which can be easily laundered, will be found comfortable and practical.



Wherever an elegant woman appears she carries with her an assortment of cushions, with which she makes her surroundings comfortable and in a moment changes the aspect of the dreariest hotel room. On the bed, on the sofa, thrown carelessly on the large chairs, everywhere one finds these dainty cushions, with which, together with her flowers and her indispensable bibelots, she soon, as if by magic, evolves a room as inviting as any in her own home.

But to return to our subject. Facing the divan is a pretty portiere and drapery as original and artistic as the former. The portiere is made of multi-colored beads forming an odd pattern, through which the light filters with a subdued radiance.

The drapery here is just as artistic as that of the divan. It hangs in straight folds on the right side and is gracefully draped on the left. For this arrangement Liberty satin with a silvery sheen, or panne satin with its lustrous effect in faded, delicate blue or rose, is the most suitable.

Quite original is the large silk fan placed behind the fancy mask in the center, while its companion, a mask of less gay aspect, is put at the right corner, and at the left an extended bamboo pole holds an oddly shaped lantern.

For rooms handsomely fitted in delicate furnishings, cushion covers of sheer French muslin are much used; these are made with a frill—fine tucks edging the ruffles. The beauty of these cushions consists in the fineness of the embroidery, tucking, hemstitching, or whatever trimming is employed. They may be square or oblong, and two or three of them give an excellent effect to a collection of cushions of delicate-hued silk and rich and fine silken embroidery. A superb pillow sent to a bride has wrought upon it a stalk of beautifully natural Easter lilies against a background of delicate green. A new note in cushion effects is obtained by finishing them around the edge with a piece of the cushion material cut into points three inches in depth. The pointed piece is set in plain between the cover and lining, except for a little fitting around the corners. Often these cushions in a girl's room are

memories of a favorite ball gown, and are made up in the silk of the underdress, covered with the mousseline, lisse, Liberty silk, or gauze of the gown, enough of the billowy flouncings and knife-plaitings being used to give them a fluffy and foamy look. A flowered organdy is often used, and sometimes pieces of handsome ribbons sewed together. One young woman has made for her room a cushion cover which is an effective combination of the ribbons ornamenting a season's gowns.

Opportunity knocks at every man's door; the lazy man waits for her to climb in the window.

A broken friendship is much like smashed china; the disaster occurs in secret and the blame can't be placed.

The interesting people are those who have neither too much ignorance nor too much information.

People who are said to have lost their will power always seem to have plenty in the wrong direction.

A woman can't have a place for "everything and everything in its place" because she always has more things than places.

The person who tells you he hasn't read all the new novels is not necessarily your intellectual inferior.

Sympathy is the knack of knowing what other people mean to say when they can't say it.

The social world is for the energetic; indolent people like to wear old clothes and not talk unless they feel like it.

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Pictorial Review

STREET COSTUMES.

(Described on page 15.)

Pointers for Furnishings

The assortment of dressy garnitures for the toilette is varied indeed this season, and comprises fichus, collarettes, revers, etc., besides stocks innumerable.

It seems as if never before have the counters set apart for these accessories had such an attraction for the shoppers, and well they may, because new things are added day after day, and each new arrival is prettier than the last.

When one comes to study the subject it is really wonderful what changes can be affected in a toilette with the addition of these dainty little arrangements of lace and mousseline.

The illustrations on this page show the newest fashionable garnitures from Paris and London, and an attempt has been made to select as great a variety as possible.

The first is a sailor collar combined with draped revers, and is made of net appliquéd with white taffeta, the pattern outlined with narrow gold and white braid. This appliqué on net is one of the latest novelties, and entire sets consisting of bolero, with *motifs* or banding for the skirt, add to the adornment of visiting and ball gowns.

The stock collar is of folded crêpe de chine, trimmed with a drapery or tie of crêpe, ornamented with jeweled slides. The long ends are embroidered and finished with deep silk fringe.

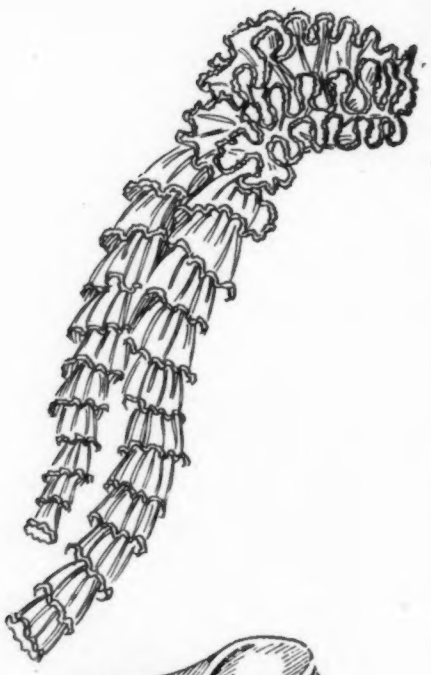
The next group illustrates a pointed yoke of narrow, interlaced cream taffeta bands, edged with lace insertion and completed with a collar of the same materials. At one side is placed a soft bow of Liberty satin, in a shade that harmonizes with the color of the gown.

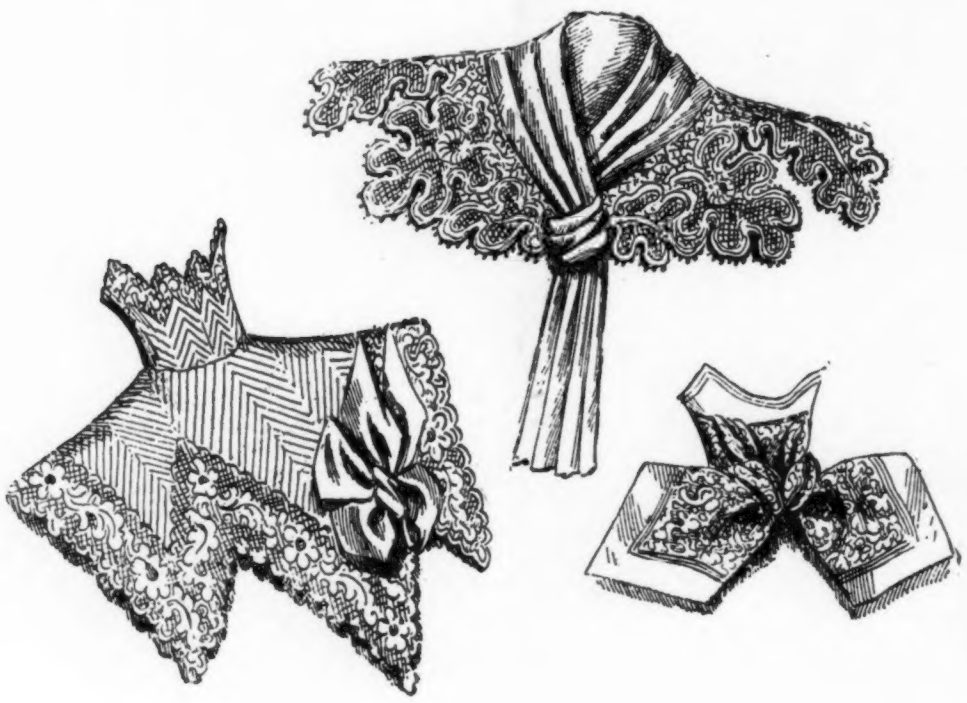
The sailor collar is of point d'Arabe, and has a few soft folds of Liberty silk, caught with a strip of the material, around the neck.

The stock collar is of figured panne and cream satin, and is completed with two shaped ends.

A boa of white mousseline de soie, edged with narrow black chenille, adds a fitting touch to a theater gown, and the sailor collar and revers of scarlet silk, trimmed with black silk passementerie, will give the necessary color to a dark-blue dress. Another boa of white mousseline is made of several ruffles, edged with chenille, and is finished with chenille ends.

The final illustration shows another stock and tie in two different colors, the former being of corded satin, in a light tint, and the latter in a dark color, caught together with a handsome tie-clasp.





NEWEST MODELS AT MEYER JONASSON & CO., BROADWAY AND TWELFTH STREET, NEW YORK CITY.

Write for prices, mentioning PICTORIAL REVIEW.

(Described on page 22.)

The Charming Widow; or, An Interesting Proposition.

By DARLEY DALE, Author of "The Village Blacksmith," etc.

(Copyrighted, 1899, by Fannie M. Steele.)

I MET her at Waterton. I can't remember who first told me she was a widow; but it was a self-evident fact, and there were not two opinions in the house on the subject. The house was a small hydropathic establishment. I was there for my health, but most of the visitors were there for pleasure; the precise object of the little widow's presence there, unless it was to make fools of the men and enemies of all the women, I do not know.

There she was, and she had not been a week in the house before three of us stronger vessels were at her feet, metaphorically, if not literally. But this is anticipation, for the little widow's career at Waterton only lasted ten days.

She was not in her first youth; the men guessed her age to be five-and-twenty, the women said she was thirty if she were a day. She was not the prettiest woman I have known, nor the cleverest, nor the best dressed; and yet she was by far the most charming. Asked in what her special fascination consisted, I reply I don't know. It might have been her dimples, which were delicious; or her Irish eyes, which were maddening; or her laugh, which was charming; or her delightful Irish accent; or her wit, which was most piquant; or it might have been all these put together, plus the crowning charm of widowhood, perhaps her subtlest claim to popularity. Her popularity was limited; it was bounded by sex. The women hated her in varying degrees; the men—there were eight of us—were crazy about her—the craziest were young Warren, old Durham, and myself. Warren was a doctor who, until the arrival of the little widow, had been flirting desperately with a silly little married woman named Morgan; but he transferred his attentions to Mrs. Clifford—that was the name of the charmer—the first evening she arrived.

Mr. Durham was a parson, a very shy, nervous, retiring man, completely under the thumb of his maiden sister, a dreadful woman, whom we all cordially hated. He was between fifty and sixty, rather tall, with round shoulders and a stoop, a bald head, with a little fringe of thin hair round his scalp, and a few straggling whiskers; he was very meek, and spoke in a low voice, in very precise language; he had rather a sly expression, he never looked anyone straight in the face, and evidently lived in terror of his sister, who mounted guard over him and shielded him from the attractions of the other ladies. Mrs. Clifford, however, soon proved herself one too many for Miss Durham, and there was war to the knife between them from the beginning, and the beginning was after dinner the day Mrs. Clifford arrived, and truth obliges me to confess she provoked it.

Miss Durham asked for the evening paper, which, to the annoyance of everyone, she always appropriated and dozed over till half-past nine, when she dragged her brother off to bed.

"Your sister-in-law has it; I will go and ask her for it," said Mrs. Clifford, sweetly.

"My sister-in-law!" exclaimed Miss Durham, aghast with horror.

"Yes, that lady in pale blue is Mrs. Durham, isn't she?" said Mrs. Clifford, glancing at Mrs. Morgan, who I had told her at dinner, for she sat next me, was Miss Durham's *bête noire*.

"Certainly not; she is no acquaintance of ours. Moreover, my brother is a celibate; he will never marry," said Miss Durham, looking grimmer and sterner than was her wont,which is saying a great deal.

"Are you quite sure of that?" said Mrs. Clifford, in such a bewitching and at the same time in such a meaning manner that every one near enough to hear her was convulsed with laughter, and there was a wicked challenging look in those Irish eyes that at once made Miss Durham buckle on her armor.

She called to Durham to go and sit by her, and took care that Mrs. Clifford had not a chance of speaking to him till half-past nine, when she retired with her chin in the air and her meek brother in tow.

To the astonishment of every one, Durham returned to the drawing-room in about half an hour's time, saying he had come to fetch a volume of sermons. If he had, he remained to laugh at some of Mrs. Clifford's anecdotes, until she proposed a game of billiards, when five or six of us adjourned to the billiard room, Durham among the number. I must do him the justice to say he refused at first to join us, but Mrs. Clifford would not listen to him, so he yielded.

"I'll make him smoke to-morrow night, and play pool the following," whispered the little widow to me as she beguiled Durham into marking for us.

Mrs. Morgan and Warren played against Mrs. Clifford and me, while old Morgan, a retired stock-broker, smoked and looked on, and Durham marked and paid the little widow elaborate compliments in an old-fashioned manner, which amused her highly. He was evidently smitten, and the wicked little woman encouraged him, I believe solely to annoy Miss Durham. She rather snubbed Warren, who could scarcely take his eyes off her, while she treated me already as an old friend. At eleven o'clock she retired, saying that as I suffered from insomnia I must not sit up later, so we left Warren and the Morgans in the billiard room, and Durham crept quietly into his room, which was next to mine.

In the morning I happened to be reading the paper in the dining room, while Mrs. Clifford was discussed by her own sex.

"A most objectionable person, my dear, with no sense of the fitness of things," said Miss Durham, still smarting under the annoyance of having Mrs. Morgan imputed unto her as a sister-in-law. "She has no sense of color, or she would never wear a pink rose with her red hair," said a plain girl named Green.

Mrs. Clifford's hair was glorious brown, with rich golden lights in it, and I had given her the rose. I merely coughed.

"It is a pity she has such a brogue," said Mrs. Morgan, who had a Cockney twang herself.

"That is of no consequence, it is so slight, and there is no vulgarity about the Irish accent; in fact, I find it is rather a relief to a certain twang; but her flippant manner is far more to be regretted, and I grieve to see that the gentlemen of the house encourage it," said Miss Durham, who never lost an opportunity of snubbing Mrs. Morgan,

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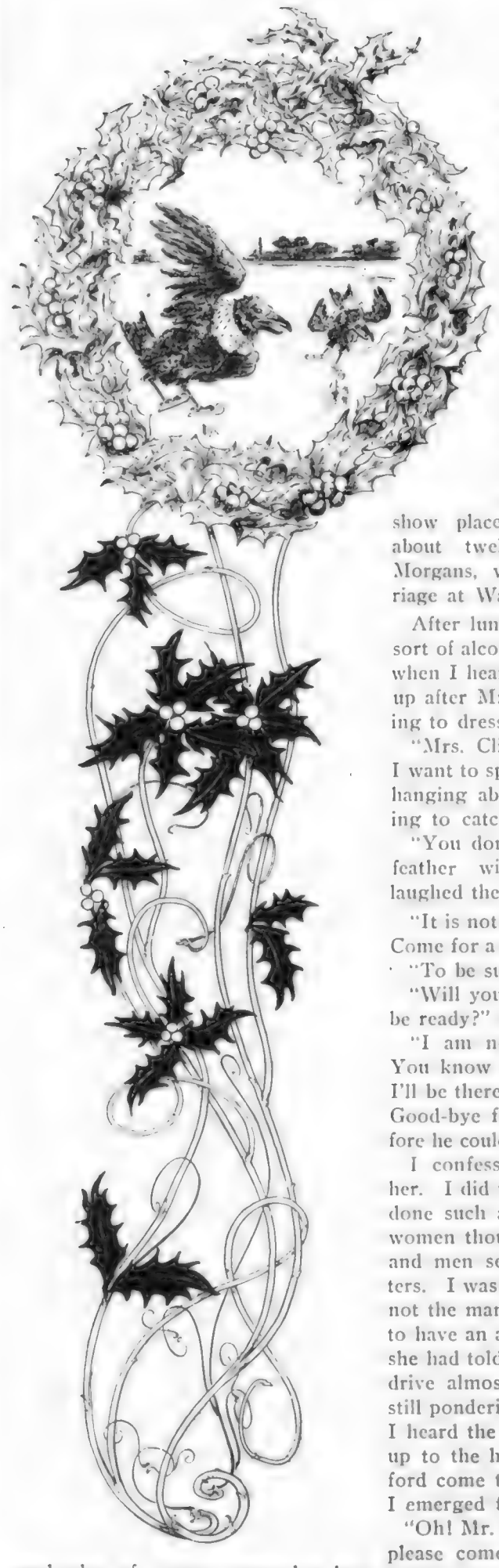
Pictorial Review

SILK WAISTS.

(Described on page 15.)



and who, of course, meant her last remarks for me.

"Yes, her manner is not good style; it is a pity, because that, of course, is fatal," said Mrs. Morgan, with finality, from which there was no appeal.

"Quite, but then one is liable to meet that kind of a person in a place of this description," said Miss Green, who was nothing if not exclusive.

"I wish we met more of Mrs. Clifford's sort," said I, as I left these ladies to continue their charitable criticisms, which, I have no doubt, waxed still more severe in my absence.

Mr. Durham had appeared at breakfast earlier, looking as if butter would not melt in his mouth, and was now surreptitiously talking to the little widow in the conservatory. She disappeared soon after, to my annoyance, and I did not see her again till luncheon, when she told me she had been writing letters all the morning, and intended to enjoy herself all the afternoon. I asked what form the enjoyment was to take, and learned she was going to drive to one of the show places of the neighborhood, about twelve miles off, with the Morgans, who had their own carriage at Waterton.

After luncheon I was sitting in a sort of alcove on the stairs, smoking, when I heard Warren come running up after Mrs. Clifford, who was going to dress for her drive.

"Mrs. Clifford, do stop a minute, I want to speak to you. I have been hanging about all the morning trying to catch you," said Warren.

"You don't catch the birds of my feather with chaff, you know," laughed the little widow.

"It is not chaff; it is sober earnest. Come for a walk with me, will you?"

"To be sure I will," said she.

"Will you really? When will you be ready?" said Warren, delightedly.

"I am now going to get ready. You know the Black Rock? Well, I'll be there in a quarter of an hour. Good-bye for the present," and before he could answer she was gone.

I confess I was disappointed in her. I did not think she would have done such a thing, for, though the women thought her fast, I did not, and men seldom err in these matters. I was puzzled, for Warren was not the man I should like my sister to have an assignation with; besides, she had told me she was going for a drive almost immediately. I was still pondering over the matter when I heard the Morgans' carriage drive up to the hall door, and Mrs. Clifford come tripping down the stairs. I emerged from my retreat.

"Oh! Mr. Markham, you are there; please come and help me into the carriage."

"With pleasure; but I unwittingly heard your promise to meet Warren at the Black Rock a few minutes ago," said I.

"And were you thinking I meant to go?"

I confessed I was.

"Then I thank you kindly for your opinion of me. You are almost as bad as that impertinent young doctor himself. To think I'd go for a walk with him. You need not trouble to help me, thanks," and the Irish eyes flashed fire and the Irish accent waxed stronger, and there were no dimples in the soft, round cheeks. I apologized humbly, and was presently forgiven, on condition that I went to see how long Warren waited.

I was punished, too, for the Morgans asked me to accompany them, but a meaning look told me I should forfeit my pardon unless I complied with the condition upon which it was granted, so I pleaded another engagement, and strolled later toward the Black Rock. I found a coign of vantage from which I could survey the Black Rock without being seen, and, pulling a novel out of my pocket, I had the pleasure of seeing Warren kick his heels for two hours, waiting and watching for the little widow, who, as I knew, was by this time twelve miles away. Then he returned to the house and learned Mrs. Clifford had gone for a drive, when, I have small doubt, his feelings were not very agreeable.

I watched them meet at dinner that evening with much interest. Warren's attitude was one of supreme unconsciousness, evidently intended to imply that he had not been made a fool of after all. He was not allowed to retain this air, for as Mrs. Clifford took her seat she said to me, loud enough for Warren, who sat opposite, to hear:

"How long?"

"Two hours," said I, and Warren sulked all the evening.

Miss Durham had a very annoying habit of moralizing at dinner in rather a high key, for the edification of us all. A piquancy was given to her remarks by the fact that they were generally of a personal character. On this occasion they were so evidently directed against the little widow that I endeavored to drown them by talking and rattling my knife and fork.

"Widows who are widows indeed should be most circumspect," decreed Miss Durham, looking down the table at my neighbor through her pince-nez.

"Am I circumspect?" said Mrs. Clifford to me.

"Not in the least, thank heaven," said I.

"I am glad, for if I were circumspect I should be a widow indeed, and I am sure that would be dreadful."

"A young widow cannot be too particular in her conduct; she should shun the society of the other sex, and stay quietly at home," continued Miss Durham.

"Bring me the sauce piquante, waiter, please; Miss Durham has it," said I, for I was so angry I could have shaken the old thing.

There was a general laugh at this by no means brilliant sally. Durham looked slyly under his eye at me, as if to thank me surreptitiously. My remark had the desired effect, and Miss Durham subsided until dessert, when she broke out again, this time choosing the Irish character as her theme.

"The Irish are a curious people, very impulsive, witty, no doubt, and pleasant to talk to, but insincere, terribly insincere."

"Do be quiet, this is music to my ears; I want to hear it," said my neighbor.

"And, of course, very superstitious; that goes without saying; the lower orders are lazy, the upper indolent, and if I were asked to sum up the Irish national character of all classes in one word, that word would be 'insolence,'" proceeded Miss Durham.

The little widow coughed the most delightfully impertinent little cough, far more eloquent than words, and Mr. Durham flushed and said something in an undertone to his sister, who immediately rose and left the table. In the drawing-room Durham apologized to Mrs. Clifford for his sister's rudeness, pretending she had forgotten there were any Irish at the table. He retired with his sister at usual at half-past nine, but returned almost immediately, with a pink rosebud in his button-hole.

"I gave it to him, but you see he dared not wear it at dinner. If I could effect his emancipation from that old creature's tyranny, I should consider my week here well spent," said Mrs. Clifford to me.

"He seems to be forging other bonds for himself," said I.

(Continued on page 16.)

HOUSE DRESSES.

(Described on Page 17.)

STREET COSTUMES.

(Illustrated on page 9.)

Fig. 266.—Gown of dark-red satin cloth. Corsage has yoke of cream panne dotted with black. Collar trimmed with gold braid and black velvet ribbon. Stitched straps, simulating plaits, ornament front and back. Bows of narrow black velvet ribbon. Skirt is trimmed in yoke effect, with stitched cloth and straps of cloth widening toward the bottom. Sleeves terminate in flare cuffs of panne. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

Fig. 267.—Costume of satin cloth. Blouse waist opening over vest of velvet of contrasting color, trimmed with black velvet ribbon and scallops of the velvet covered with black lace. Sleeves have velvet scallops and flare cuffs. The skirt has a front gore of velvet ornamented with ribbon. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

Fig. 268.—Costume of cloth. Corsage with shield-shaped front slashed at sides to show inserted pieces of figured panne. Small straps and buttons are placed near the shoulders. Revers and stock collar of panne. Sleeve puffs of panne. Skirt trimmed with flounce and straps. Narrow velvet belt. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

EVENING GOWNS.

(Illustrated on page 17.)

Fig. 269.—Toilette of cream crêpe de Chine. Surplice waist opening over a small yoke banded with narrow black velvet ribbon and completed with stock collar to match. Elbow sleeves trimmed with lace and ruffles. Skirt ornamented with three ruffles and cream lace. Belt, rosette and sash of liberty silk. Pattern, corsage and sleeve, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

Fig. 270.—Evening gown of peau de soie and chenille embroidered net. The corsage is made of net and is trimmed in yoke effect, with black velvet ribbon, beneath which are bands of tucked peau de soie. A soft rosette of chiffon is placed at the side. Elbow sleeves of tucked silk trimmed with ruffles and velvet ribbon. Pattern, corsage and sleeve, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

SILK WAISTS.

(Illustrated on page 13.)

Fig. 271.—Seen at Meyer Jonasson & Co. Waist of black taffeta, trimmed with straps of white taffeta stitched with blue. Vest of corded white taffeta. Gold buttons. Bishop sleeves. Pattern, 50 cents; cut to measure, 50 cents extra.

Fig. 272.—Waist of corded taffeta. Collar and turned over edge ornamented with stitching. Gold buttons. New sleeves. Pattern, 50 cents; cut to measure, 50 cents extra.

Fig. 273.—Waist of tucked black

(Continued from page 14.)

"I'll make him smoke one of your cigars and play billiards to-night, you see if I don't," said she, and true enough, she did.

Half an hour after Durham was smoking, playing billiards, evidently by no means for the first time in his life, and making love in his quaint, old-fashioned way to the little widow who fooled him to the top of his bent.

Warren was furious; he had at first refused to come to the billiard room with us, but one inviting glance of those Irish eyes sufficed to entice him, and I observed his manner to the little widow had undergone a change; he had learned the lesson she had meant to teach him. He behaved to her to-night very much as a dog that has been punished and forgiven behaves to its master, and was grateful for the crumbs of her attention which fell to his share.

Meanwhile it was clear to every one that both Durham and Warren began to mean business. They were evidently in love with the little widow, and it was equally clear to me at any rate that she was making fools of them both, if, indeed, she was giving Warren any encouragement at all. Her manner to me was totally different; she flirted with the others, she did not flirt with me in the very least, but when I came to think over it I found I saw but little of her except at meals; for in the billiard room Mr. Durham engrossed her attention. Up to this point I was not in love with her. I was *épris*, no doubt; I admired her, I liked her, but I do not think I loved her.

"You are thoroughly demoralizing the celibate. I wonder what his sister would have said if she could have seen him last night," said I to her at breakfast.

"I only wish she would drop in on us unawares one evening; it would be as good as a play," she answered.

"To us perhaps, but I doubt if Durham would see much fun in it," I replied, as I mentally wondered if there was any one in the house ill-natured enough to inform Miss Durham of her brother's backsliding, of which every one but she was aware.

My doubts on this point were destined to be solved very shortly; the little widow had arrived on a Monday, and on Friday evening I was aware of the extent of Miss Green's Christian charity, for we discovered later it was she who had told Miss Durham of our little games in the billiard room. It so happened that we were all in very high spirits that evening; the little widow was in her wickedest mood, flirting with Durham and Warren, and distributing her favors with such nice distinction as to keep them both in the best of humors.

As for Durham, he looked ten years younger than he was; Mrs. Clifford had pinned a rose into his buttonhole for him, and his cheeks were nearly as pink as the rose; he had a cigar in his mouth, and at the moment when the apparition that made us all quake in our shoes appeared he was leaning over the billiard table, cue in hand and one foot in the air, making a difficult stroke.

His back was to the door, so he was unaware of the entry of his sister, who stood just over the threshold aghast at the scene before her. She was speechless with indignation as she stood holding her pince-nez to her eyes, contemplating her brother's very unclerical attitude. Mrs. Clifford put up her finger and signed to us all not to warn Mr. Durham of his sister's presence, but he must have had some subtle inkling of it, for he missed the stroke.

It was now Mrs. Clifford's turn to play, and her ball was near Durham. She moved to his side, and asked his advice as to what she should do. Now I cannot be positive, because I was on the other side of the table, but in advising her I am of opinion that Durham's arm stole round her waist as she bent over the cloth. I am certain that she leaned slightly toward him to make it easier for him. I am equally certain she did it solely to annoy Miss Durham, and I marveled at her audacity.

"Augustus!" exclaimed Miss Durham, at last giving voice to her wrath.

"Augustus!" Words fail me to describe the anger, surprise, outraged dignity, and incredulity that were concentrated in the exclamation. Augustus's arm fell to his side as if it had been shot, but he was not in a mood just then to be quelled even by the woman who had held him in thrall so many weary years.

"Matilda!" he replied, with quite as much surprise, but less anger than she had shown. "Matilda, let me find you a seat; how good of you to join in our recreation."

He turned round as he spoke, and, with his old-fashioned courtesy, pulled forward a chair. He showed no sign of feeling ashamed of himself; in fact, there was a quiet dignity in his manner which made me respect him more than I had ever done before. Miss Durham evidently knew her reign was over, for she did not dare to utter another word, but contenting herself with tossing her chin in the air, and casting a scornful look, which embraced us all, on the assembled company, she gave an angry snort and swept from the room. The little widow looked across at me, her Irish eyes dancing with delight at the rout of the enemy; but the apparition had left a shadow behind, and our mirth was subdued for the rest of the evening. Durham persuaded us to stay up later than usual, partly, I think, to convince us of his complete emancipation, partly because he found it so difficult to tear himself away from Mrs. Clifford.

"He won't hold out another twenty-four hours, and as soon as he has had his quietus I mean to try my luck," said Warren to me before we parted for the night.

I was undecided what I meant to do, except that I meant to wait until Durham and Warren had spoken; if she refused them—and I had no doubt at all that she would—then I might try if I had any chance. I was not very hopeful, for she avoided a *tête-à-tête* with me, though she was always most friendly when we met, and I was certainly on more intimate terms with her than any one else was. I could not, however, honestly say that she gave me the smallest encouragement to think she cared for me in any way, except as a friend, though the fact that I was suffering from overwork and was in a delicate state of health called out her womanly sympathy, and she used to look after my bodily comforts in a way she would not have done had I been well.

The relations between the two Durhams when they appeared at breakfast on Saturday morning were obviously strained, and Mrs. Clifford confided to me that she would give five pounds to know what had passed between them since the scene in the billiard room. It struck me that Durham was excited by something more than a difference with his sister, for he was in a very nervous, restless mood, and ate little or no breakfast. It was a very sultry, hot day, on which no one cared to go out beyond the grounds, for there was a storm brewing, and the air was charged with electricity, which perhaps affected Durham, for his was one of those highly wrought nervous temperaments liable to climatic influences.

Before eleven o'clock the storm broke, and we were all, except Mr. Durham, sitting in the drawing room, when one of the servants brought Mrs. Clifford a letter. "From Mr. Durham, ma'am," said the man. Miss Durham looked at the little widow, and if a look could have annihilated her, Mrs. Clifford would there and then have ceased to be. However, she paid no attention to her antagonist, but put the letter in her pocket, and shortly after left the room. That it was an offer of marriage neither I nor I believe anyone else in the room had any manner of doubt. Miss Durham was, I think, aware of its contents, for I heard her mutter to herself the time-honored adage that "there is no fool like an old fool," and it seemed to have no application just then so apposite as to her brother. The little widow so far tempered the wind to the shorn lamb as not to keep him long in

(Concluded on page 21.)

taffeta. Vest of contrasting material. Band of stitched panne the color of the vest, ornamented with two handsome jeweled buttons. Lower part of sleeves of same material as vest. Pattern, 50 cents; cut to measure, 50 cents extra.

Fig. 274.—Waist of tucked taffeta. Vest of tucked panne in contrasting color. Revers and Aiglon collar of embroidered panne edged with bands of stitched taffeta. Bishop sleeves with cuffs of embroidered panne. Pattern, 50 cents; cut to measure, 50 cents extra.

HOUSE DRESSES.

(Illustrated on page 15.)

Fig. 275.—Dress of Henrietta cloth. Tucked corsage opening over vest of contrasting material and trimmed with a large velvet collar, supplemented by one of lace. Paquin sleeves trimmed with velvet. Puffs of same material as vest. Skirt plaited in clusters and trimmed with velvet ribbon and gold buttons. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

Fig. 276.—Dress of Bordeaux-red cashmere. Corsage tucked in center and trimmed with fichu of cashmere. Plain skirt. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

BRIDE'S AND BRIDESMAID'S GOWNS.

(Illustrated on page 18.)

Fig 280.—Bridesmaids' gown of pale blue crêpe de Chine. Corsage of embroidered mousseline de soie, completed with a bolero of tucked crêpe edged with lace. Girdle of plain mousseline de soie. The tucked sleeves are trimmed with lace at the elbows and have lace cuffs. Skirt trimmed with ruffles. Hat of pale blue panne trimmed with pale blue mousseline and gold buckles. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

Fig. 281.—Bridal toilette of ivory white satin duchesse. The corsage has a soft front of mousseline de soie and bolero fronts of net, embroidered with silk and chenille. Sleeves of net, draped with mousseline. Skirt trimmed with embroidered net, and a ruffle of mousseline. Pattern, corsage, 50 cents; skirt, 50 cents; cut to measure, 50 cents extra.

COSTUMES FOR BRIDAL ATTENDANTS.

(Illustrated on page 19.)

Fig. 282.—Dress of pale pink crêpe de Chine or organdy. Corsage with fichu trimmed with lace. Shirred sleeves. Skirt trimmed with lace insertion. Belt trimmed with leaf green velvet ribbon. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 283.—Costume of Nile-green taffeta with fichu arranged in folds and trimmed with ruffles and ribbon. Cap of taffeta trimmed with ostrich plumes. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 284.—Page's costume. Knickerbockers of cream velvet. Coat of

(Continued on page 22.)

EVENING GOWNS.

(Described on Page 15.)

BRIDE'S AND BRIDESMAID'S GOWNS.

(Described on page 17.)

COSTUMES FOR BRIDAL ATTENDANTS.

(Description on page 17.)

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(Continued from page 16.)

suspense, for an hour later I met her in the hall, and she asked me to be kind enough to take a letter to him. She looked very serious, and I fancied she had been crying. I took the letter, and Durham did not appear at luncheon; indeed, I did not see him again, for I went for a walk in the afternoon, and when I came back Warren met me with the news that he had left.

"Has his sister gone with him?"

"No; worse luck. She is going to remain. Mrs. Clifford leaves on Monday. She has refused Durham, of course, don't you think so?"

"It looks like it." I assented as I escaped, for I did not care to discuss the matter any further with Warren.

I could not understand Mrs. Clifford's next freak. She was very quiet at dinner, and went to her own room soon after, and remained there. On Sunday she came down looking so demure that I rallied her about it.

"It is Sunday. I always feel very good on Sundays. I have been very wicked all the week, I know," she answered.

"Do you regret it?"

"Frankly, I do; but upon my word I did not think he was in earnest," she said, taking it for granted that I knew to whom she alluded.

"There is someone else in earnest besides poor old Durham," said I glancing at Warren.

"Oh! I don't regret that much," said she, with a touch of scorn.

"If I were to tell you Warren is not the only person who is also in earnest?" I began, tentatively.

"Please don't tell me anything so foolish, at least, not till after twelve o'clock to-morrow."

"May I do so then?"

"You won't want to," laughed she, as she left the breakfast room before I could protest that I should not only want to do so, but should do it.

Warren and I were the only occupants of the billiard room that evening, and as we smoked he confided to me that he had proposed to Mrs. Clifford that afternoon.

"Did she refuse you?"

"No," said Warren.

"What! You don't mean to tell me that you are engaged to her?"

"No, but she asked me to wait until twelve o'clock to-morrow."

"What do you think is the meaning of this?"

"Mischief, my boy, but what form it will take the Lord only knows."

"I don't fancy it is the Lord who has much to do with it," said I.

"Neither do I. Well, I wonder what twelve o'clock to-morrow will bring forth If she refuses me, it is deuced hard lines, that is all I have to say on the subject," said Warren gloomily; but as a matter of fact he said a great deal more. I was inclined to agree with him, and I was almost as anxious for twelve o'clock to arrive as he was, for had not she given me permission to urge my own suit as soon as the magic hour had struck?

Monday morning broke blithe and gay, the sunshine was tempered by a stiff breeze which swept the soft white clouds across the summer sky. The house in which we were staying stood on an eminence, the grounds sloping down to the road below. There was a verandah outside the drawing-room, from which an extensive view was commanded, and anyone approaching the house could be seen for a long distance.

I was sitting on this verandah between eleven and twelve wondering where the little widow was, when suddenly she joined me, looking radiant.

"Think of the angels," said I.

"And a fly appears," laughed she, shading her eyes with her hand as she gazed down to the turnpike road from the station.

"You said I might speak to you at noon to-day," I said, rising and standing by her side. As I did so I observed an open carriage driving towards our establishment.

"But it is not twelve yet; it is not much more than half-past eleven. Look at that carriage and tell me who is in it!"

"One person only," said I, scarcely glancing at the vehicle.

"Is it a man or a woman?"

"A man, I think. But Mrs. Clifford, why do you——" I began, when she interrupted me.

"Is he young? Tell me, please. Oh, be quick!" she said excitedly.

"Yes, at least about thirty.

"And is he fair and very handsome?"

"He is fair, certainly. I should not call him handsome; but then you ladies have peculiar ideas on masculine beauty."

"Oh, but he is awfully handsome. I am sure you will say so when you see him."

"How do you know this stranger is handsome?"

"Because he is my husband."

I vow if she had fired a pistol in my face I should not have been more surprised, and somehow I knew intuitively it was true. She was not deceiving me now.

"Your husband! Why, I thought you were a widow?"

"I knew you thought so; but that was not my fault, was it? I never said I was a widow," she answered demurely.

When I came to consider I found it was true. She never had said she was a widow; we had all said it for her.

"You ought to have contradicted the report," said I, severely.

"Yes, but we don't always do the things we ought. Listen, and I'll tell you before he comes all about it. My husband and I have been married seven years, and are still foolish enough to be in love with each other. He was obliged to go to London for a week on business, and he could not take me with him. Moreover, he thought a week here would do me good. I warned him if he left me here I would amuse myself, and he gave me leave to do my wicked worst. I have done it. That is all."

"Not quite all; think of the consequences, and poor Durham to begin with," said I.

"He will get over them and bless me for leading him into temptation and delivering him from evil—I mean from his sister."

"Then there is Warren," said I.

"He has only got his deserts."

"And what about me?"

She turned round and put both her little hands into mine.

"You are my friend, and when you know my husband you will think I am the luckiest woman in the world."

"As well as the most charming," said I, as I raised the little hand to my lips.

The carriage swept into the drive, and Mrs. Clifford ran away to meet her husband, just as Warren joined me.

"Who the deuce is that fellow now arriving?" he asked.

"Only Mrs. Clifford's husband. She is not a widow after all," I answered.

We now knew why she had asked us both to wait till twelve o'clock.

The oddest part of the story is that no sooner did the other ladies know that Mrs. Clifford had a husband than they agreed she was a charming woman.

"A little flighty, my dear, but that will wear off," said Miss Durham, who could forgive her for everything now there was no possibility of her marrying her brother. Warren returned to his admiration of Mrs. Morgan, but the Cliffords and I are fast friends.

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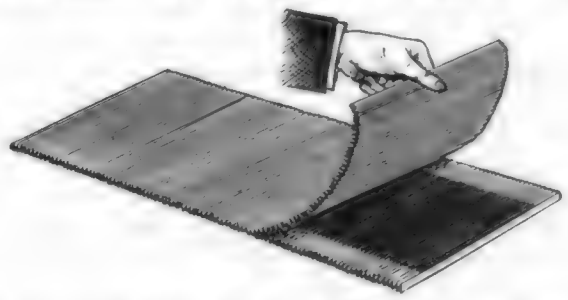

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(Continued from page 17.)

scarlet velvet. Vest of cream velvet. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 285.—Page's suit of royal blue velvet. Cuffs with lace ruffles, gold braid and gold buttons. Vest of cream satin with gold buttons. Lace jabot. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 286.—Dress of pale blue taffeta, trimmed with lace. Rosette and streamers of sapphire-blue velvet ribbon. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 287.—Frock of white mousseline de soie trimmed with lace, over colored taffeta lining. Pattern, 75 cents; cut to measure, 25 cents extra.

CHILDREN'S OUTDOOR DRESSES.

(Illustrated on page 24.)

Fig. 288.—Dress of plaid suiting. Blouse trimmed with braid. Gathered skirt. Belt and collar of taffeta. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 289.—Coat of brown cloth, fastening with three tabs and buttons. Belt of cloth edged with velvet. Collar of ecru embroidered cloth banded with velvet ribbon. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 290.—Dress of blue velvet, with guimpe of tucked scarlet taffeta. Lace collar. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 291.—Dress of biscuit cashmere. Blouse waist with chemisette of tucked satin. Collar of cream lace. Bolero of lace or embroidered material, edged with scarlet velvet bands. Skirt trimmed with embroidery or lace. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 292.—Dress of dark red Henrietta. Blouse waist trimmed with black velvet, has round yoke of cream lace. Skirt trimmed to match. Pattern, 75 cents; cut to measure 25 cents extra.

GIRLS' COSTUMES.

(Illustrated on page 26.)

Fig. 293.—Costume of brown cloth. Blouse waist with chemisette and stock collar of beige cloth. Sailor collar of beige cloth trimmed with brown velvet and small gold buttons. Lower parts of sleeves are tucked. Skirt trimmed with brown velvet. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 294.—Costume of plaid suiting. Blouse waist with wide box plait front trimmed with buttons and velvet. Yoke and collar of draped mousseline de soie. Sleeves of plaid. Lower parts of mousseline. Skirt trimmed with velvet. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 295.—Frock of plaid suiting. Blouse waist with yoke of tucked taffeta edged with ruffles bordered with satin or velvet. Double skirt, each edged with satin or velvet. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 296.—Costume of satin cloth. Blouse waist with wide center plait trimmed with buttons. Clusters of tucks at each side. Sailor collar trimmed with velvet ribbon. Similar garniture on the skirt. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 297.—Frock of veiling. Blouse waist. Bolero and sleeves trimmed with velvet and lace. Box-plaited skirt, with intervening spaces trimmed with velvet ribbon. Pattern, 75 cents; cut to measure, 25 cents extra.

CHILDREN'S PARTY FROCKS.

(Illustrated on page 28.)

Fig. 298.—Frock of pink crêpe de Chine. Blouse waist tucked in back. Round collar trimmed with gold and green galoon. Sleeves tucked at the top, fitted lower part trimmed with galoon. Similar garniture on the skirt. Sash of velvet ribbon. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 299.—Frock of veiling or crêpe. Blouse waist trimmed with lace and velvet baby ribbon. Two rows of lace trimming on the skirt. Velvet belt. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 300.—Dress of old-rose liberty silk. Blouse waist with yoke and vest of corded silk, is trimmed with a double berthe one of lace and one of scalloped silk. Sleeves with three puffs trimmed with lace. Skirt tucked in clusters and ornamented with lace rosettes. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 301.—Russian blouse suit of dotted velvet, trimmed with lace. Satin belt with gold buckle. Pattern, 75 cents; cut to measure, 25 cents extra.

CHILDREN'S DRESSY FROCKS.

(Illustrated on page 30.)

Fig 302.—Russian blouse suit of dark-blue velvet. Lower parts of sleeves and sash of scarlet silk. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 303.—Frock of pale blue cashmere. Corsage box plaited and slashed near the waist, with soft ribbon drawn through the slashes. Bertha trimmed with narrow velvet ribbon. Skirt tucked at hem. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 304.—Frock of point d'esprit. Corsage tucked and trimmed with bertha, edged with satin ribbon. Rosettes and drapery of wider ribbon. Skirt tucked and trimmed with ruffles. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. 305.—Frock of biscuit crêpe de Chine. Décolleté waist trimmed with scalloped bertha ornamented with spangle galoon and small bows of blue velvet ribbon. Short sleeves trimmed to match. Narrow belt of velvet, with rosette in back. Pattern, 75 cents; cut to measure, 25 cents extra.

SOME NOVELTIES SEEN AT MEYER JONASSON & CO.

Both rough and smooth faced materials are employed in the handsome misses' dresses exhibited by Meyer Jonasson & Co., two of which are depicted on page 11. Of these one is made of cadet blue zibeline. The gored skirt is perfectly plain and the overlapping front of the blouse waist is edged with a band of stitched black taffeta adorned with small gold buttons. It is trimly belted in at the waist with a narrow band of stitched black taffeta. The collar is of velvet, and the sleeves are completed with narrow stitched taffeta cuffs.

The second dress is of navy-blue rough-surfaced goods, and has also a plain gored skirt. It is completed with a chic little jacket, fitted at the sides and back, but loose in front, the latter showing two rows of pretty gold buttons. The Aiglon collar is of black velvet trimmed with four rows of gold galoon. The sleeves are cut with flare cuffs, and are ornamented with braid to match the collar.

Another dress is of smooth, glossy broadcloth with a blouse that can be worn open or closed, as the fronts are faced with black taffeta trimmed with narrow braid, and can be turned back. The Paquin sleeves have puffs of black taffeta with narrow cuffs of gold and black galoon. The Aiglon collar is also of this braid and two rows of small gold buttons adorn the front. Narrow belt of velvet.

A jacket effect is the feature of a blouse of dark blue, rough-surfaced material. The vest is of the same goods as the dress and is trimmed with narrow black satin bands. Velvet straps edge the fronts and velvet is used for the belt, which fastens with a small gold buckle.

An Eton effect shows a garniture of satin folds. The front laps over and is made without revers, but the new standing collar has turned-back corners, held in place with small silk buttons. The skirt is also trimmed with narrow scallops of black satin. A pretty tan suit has an odd garniture of narrow tan satin pipings and rows of stitching, the piping ending with crows' feet. Silk buttons of the same shade as the cloth form the further trimming, and the coat collar is of velvet. Several rows of stitching trim the sleeves.

Smooth, tan broadcloth is used for another dress which is trimmed with bands of stitched tan velvet, edged on one side with a narrow satin fold. The collar has a turned-over edge of tan velvet, and the cuffs, which are made of two shaped pieces, are trimmed with velvet, stitching and satin folds.

A discreet use of gold is the distinguishing feature of the majority of dresses. Just enough is employed to add the touch of brightness, in the shape of trimming, which we like to associate with the garments of our young girls.

Blue, tan and all the shades of castor and beige are found in the large assortment carried by this well-known house. A special feature is the line of black suits in cheviots, camel's hair and broadcloth.

Inquiries sent to Meyer Jonasson & Co., Broadway, corner Twelfth street, New York city, or to the American Fashion Co. regarding prices, etc., will be cheerfully answered.

NEWEST STYLES IN FUR JACKETS AT F. BOOSS & BRO.

The group of jackets illustrated on page 20 shows some of the newest styles made up by the well-known firm of F. Booss & Bro.

The first jacket in the upper left-hand corner is of sealskin with collar and lapels of Hudson Bay sable; it is made in all furs and is a style that is sure to find favor with conservative taste. As plainly shown the sides and back are fitted.

In the second illustration next to the one mentioned above is a chic little box-coat that is equally pretty, in sealskin, or in Persian lamb, or in fact in any fur.

Still another style is shown in the third illustration, which may also be had in all furs. It is a particularly youthful and smart garment, and is becoming to the majority of figures.

The fourth jacket shown is named "The Elite," and is of sealskin with collar, revers and cuffs of chinchilla.

The most fashionable furs worn this season are seal, Russian and Hudson Bay sable, Persian lamb, chinchilla, mink, otter, beaver, silver, blue and sable fox, and an extensive assortment of these furs is carried by this house.

Long coats of baby lamb are very stylish, and have collar and revers of either mink, sable or chinchilla. Very smart and rich is a seal Newmarket with deep shawl collar, revers and cuffs of Russian sable, and a large collection of Persian lamb jackets in a variety of shapes, with handsome chinchilla trimming is also exhibited.

A seal flounce cape combined with chinchilla is another attractive novelty, and the many collarettes and boas in all the stylish furs elicit great admiration.

PICTORIAL REVIEW

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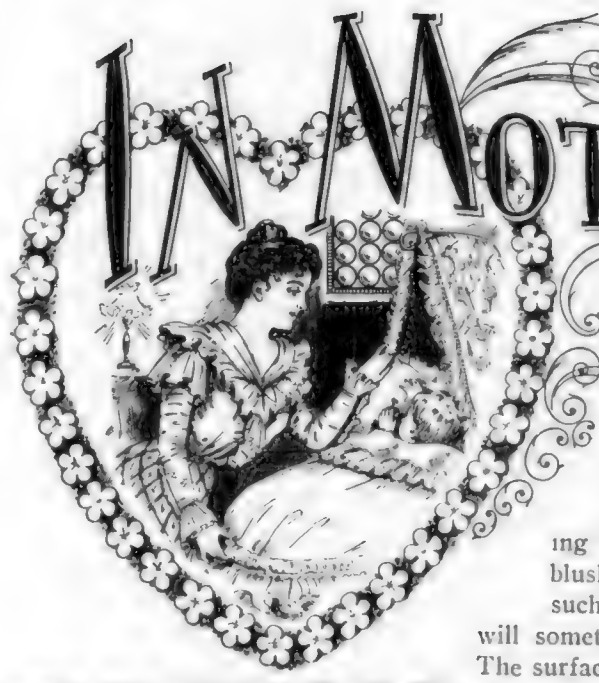

SOME SKIN TROUBLES OF INFANCY.

Very young infants are subject to a number of skin troubles which do not readily class themselves under special terms of disease, but yet are the cause of a great deal of discomfort and misery to the little patients. They mostly arise from the want of that special care which is necessitated by the extreme delicacy of the skin in very young children, from errors in diet, or from carelessness in washing and drying the skin.

The commonest of all these complaints is, perhaps, what is generally known as chafing, or intertrigo; the term mean, originally, that chafing and galling which results from the mechanical rubbing together of two surfaces. It is commonest in the folds of the flesh between the legs of young infants, under the arms, and in the little rolls of fat around the neck.

A common cause of this trouble is the use of soda in the washing of infants' clothes, and this should be most carefully avoided. Another cause is that, after baby's bath, the soft skin in these folds is not thoroughly dried, and the moisture left causes soreness. Similarly, whenever two surfaces come into contact, as behind the ears, between the fingers and toes, and wherever perspiration is apt to be retained, this may set up irritation.

A good plan to prevent such irritation is to sponge carefully between the little folds of the flesh with warm water containing a little borax, then dry gently with the softest diaper towel, and apply some powdered starch, or the following powder, which is very healing.

Powdered starch - -	1 ounce	Mix.
Powdered boracic acid and powdered oxide of zinc, of each - - -	½ ounce	

This trouble is commonest in fat children, but all mothers should be on their guard against it, as it causes so much distress, and the child is apt to cry and worry, and give a great deal of trouble, which may be easily prevented by a little care.

It very often happens that a redness, or, as it is technically called, erythema, begins at the bottom of a crease in the skin, and gradually spreads so as to involve the surrounding area. It is usually just a blush-rose color, but at a joint, such as the elbow or knee, it will sometimes become a deep red. The surface is smooth and shiny, but not swollen, nor does it peel off. There is no unpleasant odor, unless cleanliness is neglected, when the skin secretions are apt to decompose.

The condition that I have just described, and which may be remedied by the above treatment, is apt, if neglected, to develop into another phase. The slight redness becomes bright and inflammatory, there is heat and swelling, and the surface of the skin becomes tense. Sometimes it increases all over the thighs and backwards, and involves a great deal of the lower part of the body, the surface being smooth and unbroken, or at times affected by sore patches which give off a slight secretion. The child then becomes restless and peevish, and may even have almost feverish symptoms. In this case it is necessary to be very careful with washing, and well boiled oatmeal and water is useful for bathing purposes. The skin should then be dried carefully, and the following ointment applied:

Resorcin - - - - - - - -	5 grains
Powdered sulphur - - - -	5 grains
Zinc ointment, to - - - - -	1 ounce

This should be kept constantly applied.

This condition of the skin, which has been called dermatitis, or inflammation of the true skin, differs from the form which appears chiefly under the arms and between the legs. Another form, called dermatitis seborrhœica, in which the sebaceous glands are affected, is associated with some degree of the same disease on the scalp. There is a slight diffusion of red spots, irregular in outline on the surface, which may be either rather pale or red, bright red, or very slightly yellow. It may look shiny, as if varnished, or slightly scaly; and sometimes there are points from which matter exudes. The disease gradually spreads, and may go downward toward the toes, or upward on to the abdomen. The skin is apt to scale off, and in certain parts there are soft, greasy yellow crusts. It is the sebaceous or grease glands that are chiefly affected in this trouble, but the child does not suffer as in the other type. No internal medicine is required, but a half per cent. solution of pyrogallic acid in alcohol may be painted on, or the ointment given above. Neither of these conditions should be confused with eczema, which is a far more troublesome and serious complaint, and needs special dieting and internal treatment, as well as external applications.

In all these complaints, which chiefly affect the folds of the body, the affected surfaces should be separated by tiny bits of absorbent cotton, which may be well powdered with the powder that I have given above. Napkins should be changed immediately they are wetted, and some mild laxative, such as fluid magnesia, may with advantage be given in order to prevent acidity. Lead and opium lotion, diluted to half strength, gives much relief if the child appears to be suffering; or fifteen grains of carbonate of magnesia, and the same quantity of oxide of zinc in an ounce of water, may be used for bathing the affected parts.

BUTTER AS A LAXATIVE FOR CHILDREN.

H. Doerfler, in the Muenchener Medicinische Wochenschrift, discusses the use of butter in the constipation of infants and children. Acting upon the theory that the torpidity of the intestine in such cases is caused by excessive feeding, and is not a disease, he uses the butter as a mechanical laxative. He names as the advantages that children never refuse it, and that pallid cheeks grow rosy under its use. It has little effect after six years of age. From one-half to one teaspoonful is given to a child up to three months of age, and when regular bowel action is established, it is then used only every second or third day. A child of five months to a year should have one to three tablespoonfuls per day. The butter must be sweet and fresh, and it is important that it is not melted, since this changes its character.—Popular Science News.

PUTTING BABY INTO BED.

It is not desirable to lay a baby on its back when sleep is wished for. Either one side or the other is best; and, if possible, it is well to accustom it first to one side and then to the other, as this obviates falling into the habit of being able to sleep only on one side. But a child who is wide awake and of a happy disposition, so that it lies cooing to itself and watching the mysteries of its own ten fingers, is all the better for being laid on its back, as the spine is thereby kept straight and unstrained, and growth goes on apace, just as it does when a growing boy or girl is compelled, from accident, to spend a few weeks in a recumbent position, and finds when allowed to get up that none of his or her clothes are long enough.

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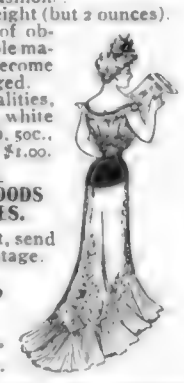

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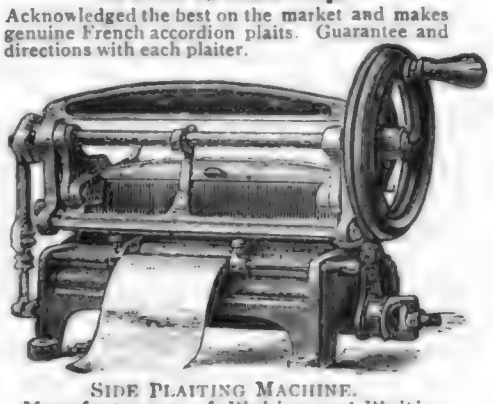

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Pictorial Review

CHILDREN'S OUTDOOR DRESSES.

(Described on page 22.)

THE HOME DRESSMAKER.

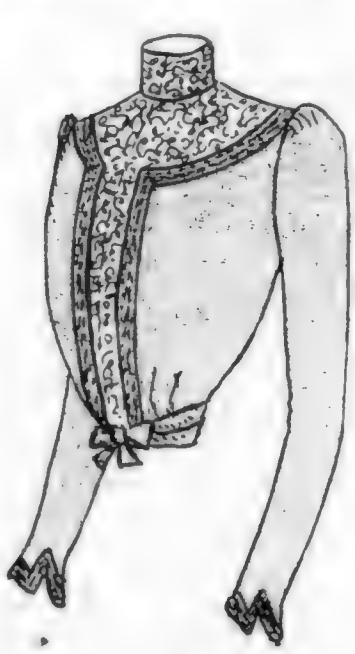
CONDUCTED BY MLLE. PRATIQUE.

The Russian blouse, less pouched and baggy than our old friend of a few years ago, and made with a tightly-fitting back, is quite a fashionable garment, and is very chic and youthful in effect. It is most useful besides, and looks equally well for a home gown, or with a fur boa or collar for outdoor wear. It is easily made and fitted and entails no great amount of work. The girl with a small dress allowance, as well as her wealthier friend, will both find a plain skirt of cloth, cheviot, serge or frieze, and a Russian blouse to match, as shown in Diagram I, most invaluable, and a welcome addition to the wardrobe.

The quantity of materials necessary are six yards of cheviot, forty-eight inches in width, half a yard of velveteen or three-fourths of a yard of silk velvet eighteen inches wide, and from eight to twelve pretty buttons as large as ten-cent pieces.

The blouse is naturally firmer and more shapely if lined, but firm material makes up very well unlined. The fronts must have a strip of union or canvas covered with silk to support the buttons and buttonholes, and the revers and belt must be also mounted on union, whether of the cloth or in velvet, as shown. Cloth, well pressed and nicely stitched, is very attractive.

If the blouse is made on a lining,



Dia. III.

Dia. I.

this is cut in three parts only, and the back is still kept quite tight. The front laps slightly, but is not double-breasted, as the left side is cut only to the dotted line, and the right side to the full width, as shown in Diagram II. Here the various parts of the blouse are shown. Nos. 1 and 2 represent the back and front, Nos. 3 and 4 the upper and under sleeves. Nos. 5 and 6 the half lapel and cuff. One and a half yards of double-width cloth will be ample to cut the blouse, arranged as shown.

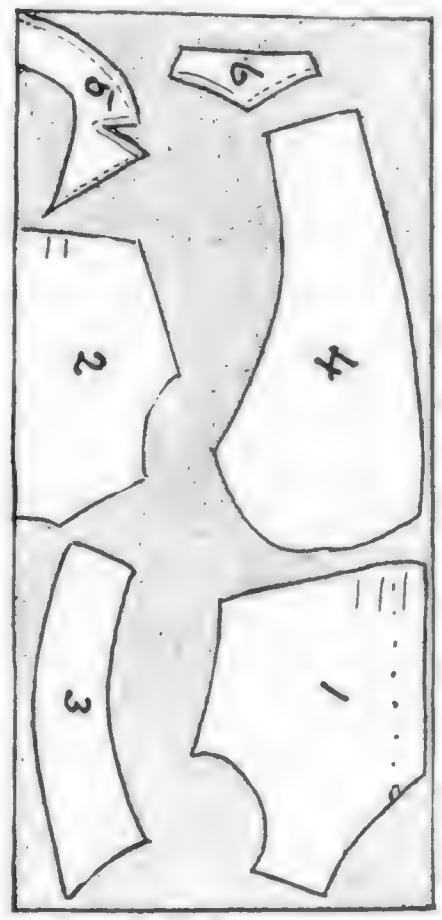
If lined, the lining is cut the same, but two darts in each front give the close shape, and the material having no darts in front will be slightly full just in the center. In cold weather a high woolen spencer can be worn beneath the blouse, and there may be two or three little chemisettes, to vary the coloring. One of glacé silk, in fine tucks, another of bright plaid glacé, and another of lace over ivory satin would make attractive changes.

The opening at the neck can be smaller and closer if desired, and the collar more square, but this only entails a very slight alteration in cut. This model is also useful for serge, nun's veiling, and velvet, to be worn with a distinct skirt, and, although simple, it is quite a smart little garment. The skirt can be made to any of our recent models, with grouped lines of stitching at the hem.

Another useful model for a blouse or separate bodice is shown in Diagram III, and this is especially suitable for velveteen, which can be matched to any skirt, and will make the costume smart and warm for home winter wear. Three yards of velveteen will be ample for the blouse and pulley belt, and the yoke and neckband can be of lace over satin, as shown, or of many other materials.

Taffeta silk tucks nicely, and the light colors are charming. A blue serge skirt could be matched in blue velveteen, and the tucked vest of red silk would be useful, or white or pale blue smarter in effect. This blouse is made on the fitted lining, cut in three parts, and opens down the center front, where the edges meet closely.

A stitched band of velvet or silk outlines the yoke and plastron, or bands of trimming can be used in the same fashion. The yoke and front plastron are simply laid on the lining, and the serge is brought over it, the stitched band covering the edge. The seams can be boned with covered steels or featherbone, and the waist is simply bound with thin silk cut on the bias, and stitched by machine. Half a yard of lace, twenty inches wide, will make the yoke and plastron for a small figure.



Dia. II.

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The Misses Bell have thoroughly tested its efficacy and are desirous that the full merits of their treatment, to which they have given the descriptive name of "KILL-ALL-HAIR," shall be known to all afflicted. To this end a trial will be sent free of charges, to any lady who will write for it, and say she saw the offer in this paper. Without a cent of cost you can see for yourselves what the discovery is; the evidence of your own senses will then convince you that the treatment, "KILL-ALL-HAIR," will rid you of one of the greatest drawbacks to perfect loveliness, the growth of superfluous hair on the face or neck of women.

Please understand that a personal demonstration of our treatment costs you nothing. A trial will be sent you free, which you can use yourself and prove our claims by sending two stamps for mailing.

THE MISSES BELL,
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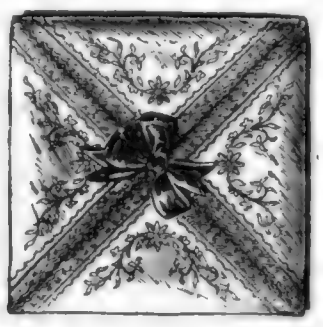
GIRLS' COSTUMES.

(Described on page 22.)

CHRISTMAS FANCY WORK.

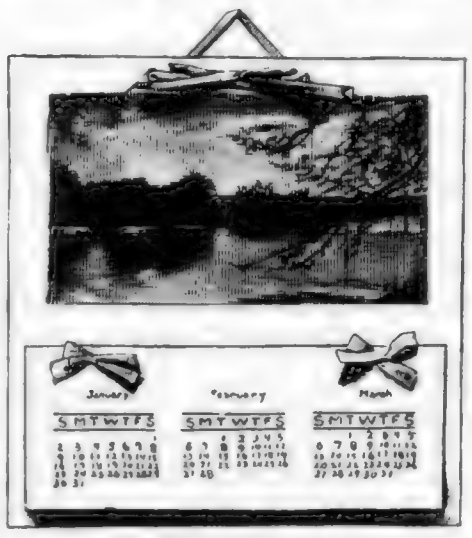
Appropriateness and neatness should be the chief features of the home-made Christmas gift, without which it will be absolutely valueless.



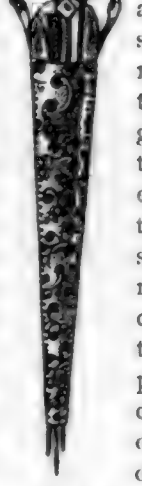
A hastily constructed article, ready to fall to pieces at a touch, is not very acceptable, and the poor excuse that the maker had so little time does not better matters.

For our illustrations we have endeavored to select such articles as will bring the talents of the majority of women into play, either painting, embroidering, burnt-leather work, or amateur photography.

The handkerchief case shown is both novel and dainty, though it hardly appears so in the picture. For it is required about half a yard of satin of any preferred color, but it should be a delicate shade, the same quantity of China silk of the same color, some cotton batting, thin cardboard, sachet powder, about a yard and a half of two-and-a-half-inch satin ribbon the same color as the satin, and one very sheer embroidered lady's linen handkerchief. The last-mentioned should be as large a size as possible, for whatever its size the handkerchief case will be just the same. Cut a square of the cardboard about a quarter of an inch smaller all around than the handkerchief. Cut the handkerchief in four parts, as shown in the picture, and cut triangles of the China silk and satin the same size as the handkerchief sections, also cut from one thickness of the batting pieces the same shape but a little smaller than the others. Sew the silk and satin together, with the batting for an interlining, and sprinkle the latter



thickly with sachet powder. Cover one side of the cardboard with the China silk, then sew the triangles of satin wadded with batting and lined with the China silk, and overlaid with the handkerchief pieces, along the four sides of the square, so that they meet at the center of the latter. Make a pad of satin, with scented batting underneath, to just fit in the bottom of the case, and glue it into position so that it hides the sewed edges of the other portions. Across the pad tack strips of half-inch satin ribbon from corner diagonally to corner to hold the handkerchiefs in place. Catch the handkerchief pieces to the satin ones so that each flap will open and shut as one, and finish with a big bow sewed to the point of one of the flaps. If one can get a handkerchief with the initial in one corner of the person for whom the gift is intended it would be still prettier and more appropriate.



The illustrations in the two lower corners show a book-cover and a photograph frame of soft leather decorated with pyrography or poker work.

A most acceptable present for a gentlemen is the cane-holder.

Leather is the handsomest material to use, undressed calfskin being the easiest to handle. Anybody who understands the art of pyrography can decorate with leather most artistically, and it can also be painted in oils. Simple decoration is more stylish than that which is elaborate, the monogram being all that is needed, or one or two effective and broadly executed flowers and leaves. Besides leather, denim or art linen over a canvas foundation may be

used, and is much more pliable to work with.

A pretty calendar always finds favor, and the one shown can be made in various ways. The landscape may be done in water-colors or a kodak view can be pasted on cardboard. The dates may be done in water color lettering, or can be written with a typewriter.

The comb-and-brush basket is made of cardboard covered with white linen, which is first embroidered with wash floss. The pictured basket is worked with pink carnations, and the fancy stitches on the handle and sides are made with pink and pale green. The lining is pale pink silk. A very handsome basket can be made of white linen embroidered with gold thread, in addition to the colors used for flowers, but, of course, when worked in this manner laundering is out of the question.

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CHILDREN'S PARTY FROCKS.

(Described on page 22.)

The House Wife

In this month of December informal evening entertainments commend themselves to those who are surrounded by large family circles, i. e., young daughters in their teens or just beyond them, and sons still at home. It has been suggested that, at At-home days have completely taken root and became so thoroughly recognized in society, "At home evenings" might be equally successful. This sounds likely enough at a first glance, but when actually attempted it has been found that innumerable difficulties conduce to failure. For one thing, to leave an "At home evening" after a short stay of twenty minutes or so, on account of no acquaintances being present amongst the few assembled, would appear somewhat ungracious to a hostess, and it is just this liberty of action that renders "At home days" endurable. Again, at an "evening at home" numbers are required to make it go off well, and merely to be one of the solitary half-dozen people present is a melancholy position, whereas on an At-home day a guest is only too pleased to have an opportunity of talking to her hostess by reason of but a few visitors being present. Then, too, evening engagements would probably prevent the greater number of people appearing at "At-home evenings," while some few would not care to go out after dinner merely to attend one of these informal gatherings.

Judged from a hostess's point of view, but little more satisfaction is to be derived therefrom; she is uncertain whether to make preparations for six or six-and-twenty guests, whether as regards supper or light refreshments only; she is doubtful for at least an hour or more whether a sufficient number of guests will arrive to make the thing go off well and to prevent its being altogether a fiasco. The best chance of anything like success attending this class of modest entertainment is where a family party is a large one, and where two or three families live near each other and are on intimate terms. Then the young people muster sufficiently strong to admit of music, vocal and instrumental, or what they most prefer, an hour or two's dancing. In fashionable society, however, these At-home meetings meet with very little support, and when a trial is made, even under the most favorable conditions, it is soon discovered that they are not worth repeating.

Evening parties, on the contrary, are time-honored institutions, and range from the largest official receptions to the most unpretentious of gatherings. The acceptance of the invitations leaves no doubt as to the number of guests that will be present, and the words "evening party" on the cards convey to the guests the certainty that a function is meant thereby. Besides the probability of meeting many friends and acquaintances, there is also a certainty of some special amusement being provided, and a smart supper to follow at midnight as a matter of course.

At small, unpretentious evening parties, when families consist of young daughters, dancing is often the only amusement. It commences about 10.30, and continues for about an hour and a half, and nothing more informal than these impromptu dances can be desired. The number of young people present determines whether an evening party of this description shall resolve itself into a dance or not.

Small dances are much given during this month—so small that from thirty to forty guests only are invited; but yet the word "dancing" is put on the At home cards, and only those who care to dance are, as a rule, invited. Chaperons not being considered necessary, are therefore not bidden.

Oftener than not the daughters of a family are allowed to issue the invitations in their own names. As young girls this privilege was conceded them, and as grown up young ladies and "out" they almost claim it as a right. A dance given on these lines enables the mistress of a house to evade the necessity of inviting the married ladies on her visiting list. It also clearly denotes that only girls and young men are to be invited, and that the invitation lists are entirely in the hands of the daughters, and not in their mother's. This concession has its advantages, although it sounds a somewhat independent line of action; but, then, how many of these small dances can be given as compared with the few large, smart dances, and therefore their popularity is greatly on the increase. Short notice is given and required, and the number of guests on the average is limited to fifty.

The Apple of Paris

A perfect mouth is, according to sculptors and painters, of medium size, the upper lip bow-shaped, the under nearly straight, the lips themselves, in nature of a bright crimson, should be neither too thick, which gives them a sensual expression, nor too thin, as in the latter case the whole countenance assumes an appearance of hardness and penuriousness.

The influence of the mouth and teeth on the personal beauty of a woman is known and freely admitted by all, and if a girl has a beautiful set of even, white, compact teeth she has the foundation of enough beauty for the average woman. Women of irregular features are yet irresistible, because they have enchanting mouth and teeth.

However, we live fortunately in the age of wonderful dentistry, and even the unfortunate women with crooked, misshapen teeth need not despair. Crooked teeth may be straightened, decayed teeth cleaned and filled, discolored ones bleached, and even hopelessly diseased ones may be treated and the disorder arrested, and there are artificial teeth made to-day which really do defy detection.

Frequently a girl's looks are destroyed by a narrow and protruding upper jaw, which a little care will transform into a symmetrical feature. In these cases it is well always to consult a good scientific surgeon dentist. Do not, however, permit a sound tooth, no matter how it overlaps, to be extracted on the advice of any one dentist; teeth are far too precious to run any risks about.

In almost every case if the teeth are straightened while they are coming in the jaw will yield and make place for them. After they are firmly set, even though one resorts to extracting one or two where they crowd, to make room for the others, the result is a space and the remaining teeth will only stay straight while the torturing plate has them as if in a vice. I have seen children suffer such agonies from those cruel plates I would never consent to the use of one again.

It is now conceded that a great deal depends on the care of the baby teeth. The period of dentition is of course a very trying one, but it can be greatly ameliorated by care and the greatest possible cleanliness. A teething baby should have at least two full warm baths each day and the mouth and gums should be washed frequently with a weak solution of borax and cool water. The very moment the first little tooth appears you should buy the baby a tiny soft camel's-hair toothbrush, and morning and night each little tooth should be cleansed. Use the borax solution for this, and if agreeable to the baby add just a drop of essence of peppermint.

Never extract the first teeth to make way for the second. Let them drop out as they will, or at the most assist them only to make their exit when they are hanging by a mere thread. Children, and in fact grown people, rarely brush their teeth properly. Teach the little people to brush up and down, never across the teeth: in the latter the enamel is rubbed across the grain and frequently is worn off by too much brushing the wrong way. The best dentifrice for children is camphorated chalk, which is readily made at home is cleansing, antiseptic and wholesome. The following is an excellent formula for it:

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Powdered orris root	12 ounces
Gum camphor	1 ounce

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CHILDREN'S DRESSY FROCKS.

(Described on page 22.)

THE IDEAL WOMAN.

IT would be presumptuous to attempt any description of the personal appearance of our ideal woman, for cannot each one conjure up before his mental vision his own ideal of physical beauty? Moreover, are we not chiefly concerned with the woman's "ego," with her undying inner self, rather than with the frail outward body? Though, at the same time, it must be remembered that the latter is the medium through which that self is revealed to us. And the ideal woman would be the last to under-estimate the importance of giving due attention to the wants of the body, and of bestowing care upon her outward appearance. The result is that everything about her is perfectly natural. It does not concern us, for instance, to know the color or quantity of her hair; such as it is, it is arranged with becoming care and simplicity. Her figure, which is well proportioned and graceful, is set off to advantage by well-chosen garments. These latter are not necessarily either costly or fashionable. If conspicuous at all, they are so on account of the good taste they display, and of their striking suitability for every occasion. They are always plainly and well made, generally of some subdued but pleasing color, and above all, they are neatly and daintily arranged. The beauty and symmetry of her figure are further accentuated by her carriage, which is quiet and dignified. The rhythmic regularity of her movements betrays the perfect self-possession of which she is mistress; their firmness and accuracy betoken the determination of her will. We must not forget to mention one important point—her hands. These are well-shaped and well kept; though always warm and soft, they are firm, strong, and useful, capable of performing hard work, if necessary, able also to execute that which requires the most delicate handling. Hers are the hands which we should like to smooth our pillow in sickness. But not only are her hands ever helpful on such occasions; her eyes are ever observant, her heart loving and sympathetic, and the powers of her mind are brought to bear to make her in every way an efficient nurse.

"Her voice was ever soft,
Gentle, and low—an excellent thing in woman."

Surely that is the voice to accompany the personality we have attempted to describe. The softness and gentleness are not the result of indolence or indecision; they are rather the evidence of innate good breeding, coupled with a remarkable power of sympathy.

It is a voice which, by its calm, well-modulated accents, instantly commands attention (though, needless to say, it is never heard to interrupt), and perhaps this is partly owing to the fact that, being less often heard than others, it is on that account more worthy of a hearing. It speaks from a well-stored and well-balanced mind—a mind of a naturally high order, which has been, or, rather, is being cultivated by a liberal education. We do not even deny that Rosalind has passed "higher examinations," by which means a small part of the vast field of learning has been revealed to her, and she is far from entertaining any feelings of self-satisfaction at her own attainments. Yet these are a source of pleasure to her friends, for she has the happy faculty of making her knowledge interesting to others. Besides this, all subjects are of interest to her, and she makes an excellent listener. Perhaps that is the reason that she seems to have solved so well the problem of woman's relations to man. She is far from considering herself his rival in any way; still less does she feel herself to be his inferior. She rather regards herself as complementary to him, and for this reason confines herself to her own womanly occupations, not so much because of her inability to do man's work as because of his evident incapacity for doing hers! But she understands, and therefore sympathizes with, his ideas and plans, and is ready to follow where he leads. But she is subject, not only to her husband, if she have one; she is in subjection to all, for it would seem that the chief exercise of her will has been to subdue itself—that is to say, she has learned most truly to obliterate self, and to live for others. It will be noticed that she is always busy, generally working for others in some way or another; and as everything is done methodically, and at the right time, she is able to do a wonderful amount of work, and is never known to be in a hurry. And, though always busy, she always has time for everything, whether it be to undertake some new work, or—what is still more valuable—to give her full attention and her advice to any one who may need it. For, having had large and varied experience herself, especially of the sorrows of life, she is able to help others to learn, as she herself has done, that true happiness is to be found, not by avoiding troubles and difficulties, but by patiently striving with and mastering them. But it must not be thought that she can sympathize only with those in sorrow. On the contrary, there is no one to whom any one would more readily confide their joys or their every-day interests than to her, for no one is more ready to rejoice with the rejoicing. Nor are her sympathies confined to one class of people, as are those of many excellent people, who give their time and money in working among their poor neighbors, but utterly fail to recognize the duties they owe to their equals, and most of all to their own family. But the ideal woman, while specially beloved by her own family, has some bond of union with all sorts and conditions of men, aye, and of women and children, too, to say nothing of animals, who know by intuition that the owner of the hand which caresses them possesses a large and warm heart. The same discovery is made by little children, who naturally come to her for love and help, and recount their little troubles or joys, without fear of being rebuffed or ridiculed. But it is with them as with all. The very inspiration of her presence draws out all that is good in them. They learn to feel confidence in themselves, and consequently are at their ease. For her sympathy is not of that unhealthy sort which produces in the recipient a morbid affection for, and weak dependence on, the giver. Though she is always willing to help others, and to help them, too, in the way which they will appreciate (for her object is to serve them, and not to please herself); though she never forgets a promise or an engagement, nor ever disappoints any one, even in the smallest detail—that is to say, she is well on the right side of the line separating people who are to be depended on from those who are not—in spite of all this, the true strength of her character is shown in the manner in which she succeeds in inspiring others with strength similar to her own. She shows her wisdom in this respect, especially in the training of her own children, if she have any. For it is her duty and joy to minister to her children's wants of all sorts; but as soon as the right time comes, they are taught to act, and, above all, to think for themselves, for she knows the value of knowledge which has been acquired by the learner. And then, in accordance with the spirit of her whole life, she is contented unobtrusively to withdraw her help, her only thought being to find some new work on which to expand her energy, with yet greater zeal and devotion. For it must be remembered that this woman we have attempted to describe, though "ideal," is a woman, and therefore not perfect. But she fully realizes her own shortcomings, and the standard to which she herself aspires is nothing short of perfection.

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GENERAL RULES.—The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

1st.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

2d.—All letters must give name and address of the writer, *not for publication*, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

3d.—Questions relating to dress should give personal description as to age, height, blonde, or brunette.

4th.—Answers cannot be sent by mail unless return postage is enclosed.

Yellow Rose.—The secret of good walking lies in the following five words: "Keep chin close to neck." I do not mean that the face should be bent downwards, but that the chin should be held down, and not thrust forward. But although this is a most important keynote (since it throws the shoulders back, but not up, and the chest well forward), yet there are two other movements, which, if taken with this, will make the secret more complete and more helpful. If it be remembered that the hips are the centre of motion for the legs, as the shoulders are for the arms, and that in walking the swing should come entirely from the hip and not attempt to divide itself with the knee and ankle, the step will be more free and graceful. The third point is to endeavor to feel the ground with the ball of the foot at each step. This brings the foot down properly, not heel first; it brings down first the central point whence all the muscles of the toes spring, and the result is a firm, elastic step. If these three points—the chin, hips, and ball of the foot—are kept in mind, and the rest of the body left to take care of itself, an easy, rhythmical walk can be acquired, which will not be nearly so tiring as when work was put upon the wrong muscles. In reply to your last question, take no medicine, but directly after rising every morning, drink a tumblerful of cold water, to which the juice of half a lemon and a large teaspoonful of pure glycerine have been added. Do not sip it, but stir and drink quickly. You must, of course, persevere with this.

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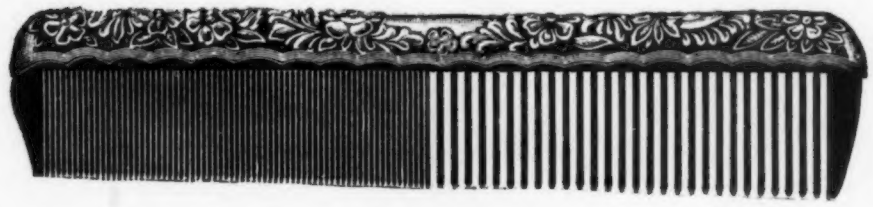

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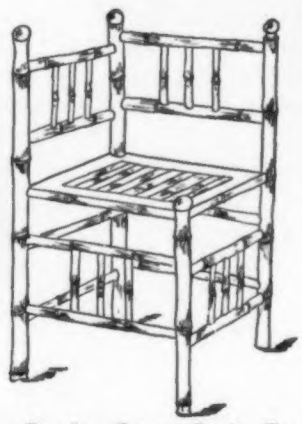

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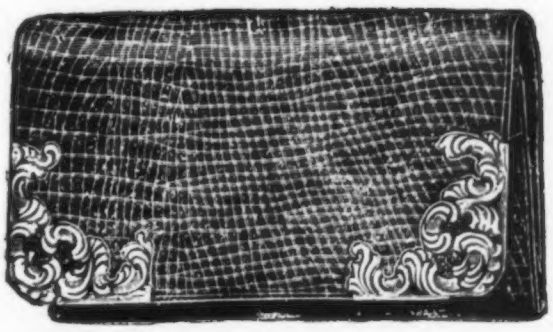

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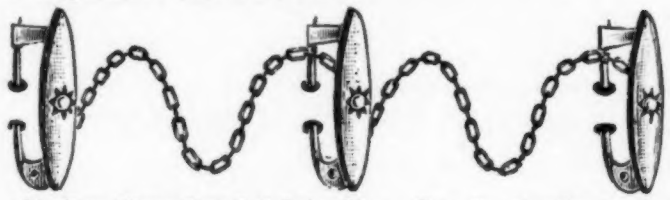

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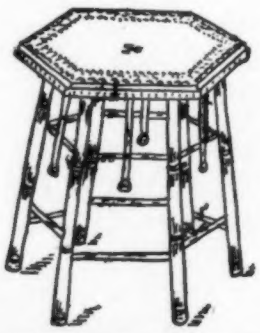

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Fig. 131.
Bust, 32, 34 36.

Fig. 24.
Bust, 24, 26, 27, 28, 29.

Fig. 89. Bust, 36.

Fig. 84. Bust, 30, Skirt, 27.

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Fig 127. Bust 36.

Fig. 109.
Bust 32, 34 and 36.

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Fig. 45.
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Fig. 133. Bust 32, 34, 36.

Fig. 152.
8 and 12 Years.

Fig. 143. 12 years.

Fig. 139. 8 and 11 Years.

Fig. 43.
Bust, 32, 34, 36, 38, 40.

Fig. 39. Bust, 36.

Fig. 38. Bust, 36.

Fig. 55. Bust, 36.

Fig. 121. Bust, 36.

Fig. 90.
Bust, 32, 36. Skirt, 38, 21.

Fig. 136 Bust 36.

Fig. 162. Bust, 36.

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